

Catalogue

Chuck Collings

Chuck Collings' participation in **Stalke Out of Space, Project no. 2** (1991) is rooted in a critical rethinking of the gallery as both form and function. At a moment when the commercial gallery model appeared increasingly disconnected from the realities of contemporary artistic practice, *Stalke Out of Space* proposed an alternative: closing the traditional exhibition space in order to prioritize context, production, and the specific conditions required by each artist.

Collings' project was developed in close dialogue with this framework. Produced at the Danish National Workshops for Arts and Crafts, the work reflects a deliberate engagement with material, craftsmanship, and environment. Constructed in plywood, the pieces balance a minimalist clarity of form with a conceptual complexity that resists reduction to pure objecthood. Rather than presenting autonomous sculptures detached from their surroundings, Collings' work responds directly to place, atmosphere, and use.

The project articulates a series of productive paradoxes. While the works appear restrained and almost anonymous in their material presence, they remain charged with intention and poetic tension. Collings aligns with a minimalist pursuit of simplicity, yet refuses the notion of the object as neutral or closed. Meaning is not fixed but emerges through situation, context, and encounter.

Within *Stalke Out of Space*, Collings' contribution underscores a broader shift in exhibition practice: away from display as presentation, and toward exhibition as an active, spatial, and conceptual negotiation. The work insists on the continued relevance of the object, not as an isolated artifact, but as a carrier of ideas shaped by environment, labor, and use.



Chuck Collings

Exhibition catalogue
Stalke Out of Space, Project no. 2

Year: 1991



CHUCK COLLINGS
Proposition 2, 1991
Plywood
32 x 238 x 238 cm

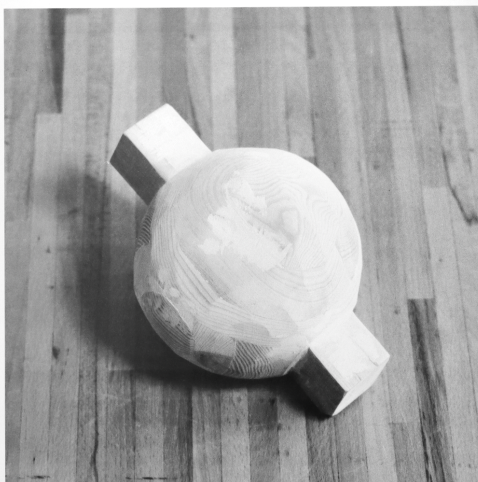
The commercial form of gallery which we know today has existed for more than 100 years. From the very beginning, the objective has been to present art to a patrician audience with great purchasing power in an environment which is a mixture between that same audience's drawing rooms and the exhibition rooms of a museum. Since then, both art and its audience have changed radically - without the gallery business having taken the consequences hereof. The attempts made, especially in the sixties and the seventies, to change the form of the gallery were all put down in the beginning - and the new galleries shooting up today are all quite traditional regarding their form.

The galleries have thus somehow failed both the art and its audience. The result being that many artists have had to find alternative ways of exhibiting their products - for example through museums and other institutions, the production halls of industrial plants, railway stations, condemned houses, gravel pits, etc. - with the obvious disadvantage of hereby giving up the professional promotion and communication. Either that or the artist has been forced to adapt his or her art to the existing gallery form - with an even bigger disadvantage in terms of the artistic compromise.

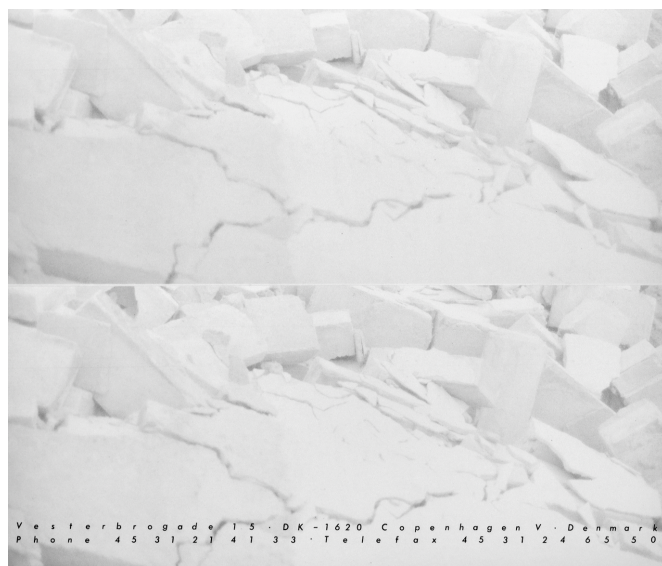
Stalke Out Of Space is a consequent attempt to comply with this new state of the art and to take into account its requirements for both untraditional exhibition rooms and professional promotion: Rather than art having to adapt to gallery presentation, the galleries have been closed in order to focus attention on providing the individual artist with the optimal exhibition conditions for his or her particular art. The gallery owner has in stead become a promoter to a group of artists.

As the first manifestation of this changed gallery concept, *Stalke Out Of Space* took part in the Stockholm Art Fair in March 1991 with an installation by the artists from Baghuset (the Back Building) - which in the context of an art fair, an installation is a highly unusual and remarkable project.

CHUCK COLLINGS
Response 7
Wood 15 x 27 x 18 cm



Tekst: Bent Petersen. - Foto: Planet Foto. - Tryk: Trekroner Offset. - Oversættelse: Franz Aschengreen.



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